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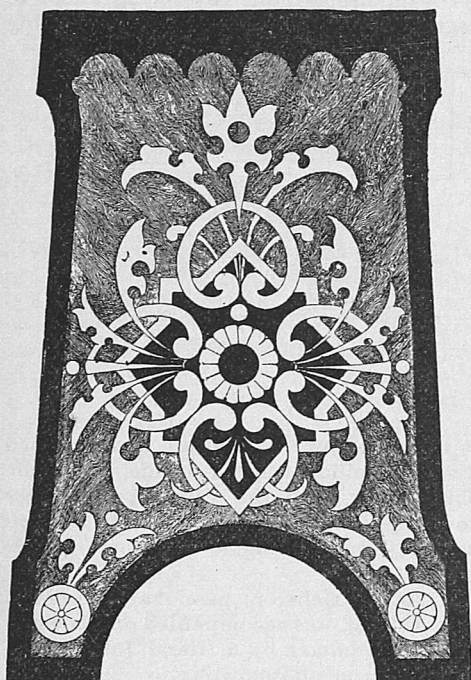
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WATER COLOR DRAWING ON WOOD

IS a very simple, amusing and instructive art, and cannot be too earnestly cultivated. The application of this mode of ornamentation is very simple. The wood chosen for coloring should be hard and with as little grain as possible, so as to reduce to a minimum the probability of the colors running; which it will do (no matter how hard and close the grain may be), if laid on too moist. The handsome grained woods destroy the effect of artificial ornament, nature being in that as in everything else unapproachable.

The best surfaces to decorate with water color are, White Maple, Boxwood and Sycamore.



DESIGN FOR LEG OF STOOL.

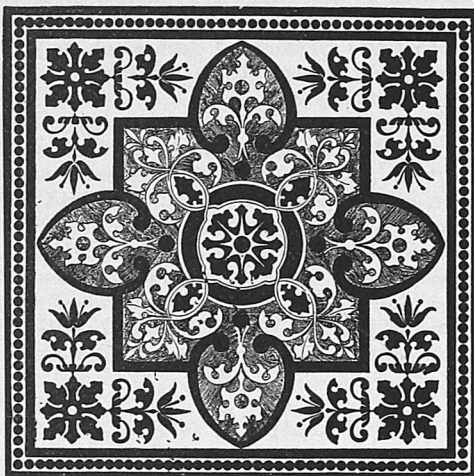
A very little practice will suffice to impart a correct judgment of suitable woods, but by taking great pains any wood will answer the purpose. We give here a suitable subject for this style of art—an old-fashioned stool and table top. The design is enlarged and drawn with soft pencil on the surface of the wood, or transferred. Care must be taken not to injure the surface, by pressing too hard on the pencil. The wood should now be polished. The spaces left light are carefully filled in with the best flake white, rubbed fine, and the black portions done in the same manner with drop black, mixed with water to the thickness of cream, and a few drops of glycerine. The background is tinted with sepia or color-

ed with a warm gray; or it may be left the natural colors of the wood, providing it is not a decided grain. When thoroughly dry the pencil lines are gone over with a fine mapping pen and India ink. Should it be found necessary to go over the black portion a second time, it should



DESIGN FOR TOP OF STOOL.

be done before these final lines are drawn in, as they give a finish and decisiveness to the outline not otherwise obtainable. The last, but not the least, part of the work now remains; namely, the polishing of the surface that has been colored. To this end ordinary yellow beeswax and turpentine are melted and strained



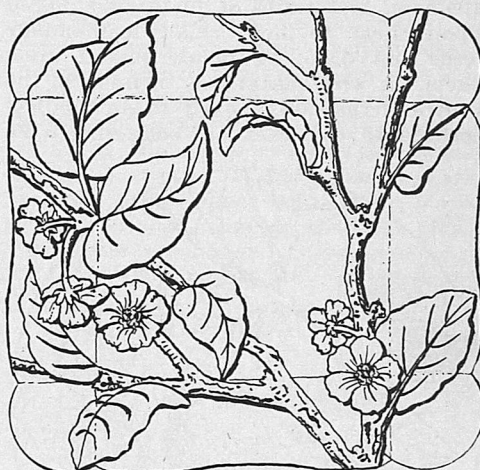
A DESIGN FOR A TABLE TOP.

through cheese cloth. Weigh them in equal portions. When cool, it should be well corked when not in use. The preparation is applied truly to the surface of the wood with a wide enamel hair brush, and, when nearly dry, polish with

a medium stiff brush. Do not press hard, but rub briskly.

If intended for pyrographic work, the outlines of the design are burnt in first with the pointed benzine burner, and the parts which appear solid black in the engraving worked with points of equal diameter, and of the size of a small lentil placed close together, while the ground is carried out in tiny dots or line veining. For working the designs in painting, the outlines are traced with sepia, the solid black parts filled in with lamp black, and the ornaments with a light shade of sienna, the veining being carried out with sepia and burnt sienna on a pale sepia background. Another color combination is dark brown for the solid black parts, olive-green for the leaves, bright yellow for the scrolls and rosettes, burnt sienna for the background, and carmine mixed with black for the veining. The same color scheme holds good for staining and imitation inlaying. After the decoration has been finished in any of the ways described above, the surface has to be waxed.

JOHN W. VAN OOST.



ASH TRAY IN REPOUSSE. BY LILY MARSHALL.

BLANK WINDOWS: HOW TO MAKE THEM BEAUTIFUL.

IN thousands of instances, especially in connection with shops in large cities and towns, the domestic accommodation is very circumscribed, and is generally confined to a small room at the back of the shop, and, in a majority of cases, this room is lighted by a window that looks out upon a rear yard, or on a blank wall, or other objectionable feature. This constant and dreary lookout does not conduce to cheerfulness, but the contrary. Now this need not be so, for with a small expenditure the objectionable lookout may